

BIRTH OF AN IMAGE: A POST-SECULAR GLIMPSE OF FETAL REPRESENTATIONS IN VISUAL ARTS

Abstract. This work examines how the religious discourses of the fetus translate into the visual platform to characterize the fetus. Drawing on critical discourse analysis from Habermasian post-secular interpretation, this work critically unpacks fetal representations through examining visual arts (e.g. paintings, sculptures and digital arts). This work analyzes the images in their sacred and pragmatic dimensions. Analyses how that fetal images treatise the sacred and the pragmatic aspects at the same time, situating them in a complex dialogue with each other as they mutually shape the public sphere. The discourses behind the images and their epistemological boundaries categorize the fetus as “living” in various depictions, both in sacred and non-sacred ways. These observations imply that the fetal images reflect the contested rationalities underpinning the dynamics between sacredness, life and conception. It also shows that those considered as sacred and pragmatic depictions are not just benign and independent activities, but both are rather political and intertwined. The images convey a relational, not unidirectional connection with both religion and the secular world.

I. Fetal Representations in Religious and Non-Religious Spheres.

The fetus is fragile both in religious and secular contexts. Specifically, fetal personhood cuts across various spheres of public life especially in terms of population debates and abortion issues. In religion, for instance, reverence is a normal attitude towards the fetus, allowing it to take a more serious character and form. The immediacy and scale of reverence to the unborn establishes a dominant paradigm about the fetus but at the same time appeal to demonstrate the epistemological claim of fetal personhood. However, it is also evident that this issue enmeshes with the secular life. For instance, the «fetal personhood» as a political campaign was spearheaded by the Catholic Church; later, Christian fundamentalists jumped on board [8]. Claims for fetal personhood led to claims for fetal rights, which, «has a secular sound», which originated from a religious perspective [21, p. 233].

What then appears to be fundamental to the discussions of fetal representations is the extent to which these images are associated to both religious and non-religious realms. This gives rise to challenges in the concept of secularization. One of the most prominent issues faced by the secularization thesis is that a sequential backdrop (religious to secular to desecular) may not echo the complexity of religion's place in modernity. For instance, along with discussions and theories, images are utilized to argue for fetal personhood both in religious and secular terms. The concept of fetal personhood is evident through visual arts forms both under a religious and secular contexts. While fetal personhood gained popularity in the second half of the twentieth century as medical technology aided the public to “see” the fetus [21, p. 232–233], images of the unborn spread across history from the Medieval arts to contemporary digital arts. In this context, arts became necessarily entangled with both religion and politics as many pro-life campaigns use various visual representations to argue for fetal personhood. These representations appealed to pro-life campaigns especially in making the fetus appear person-like through visuals. Indeed, fetal representations are tools to build up the current fetal rights arguments for both religious and non-religious reasons.

This work therefore seeks to sketch both religious and non-religious traces of the visual representations of the unborn. The various fetal images are used as lenses to investigate the ways in which secularism is present in primarily religious artworks and how religion manifest itself in predominantly secular artworks.

Tensions and Simultaneity of the Religious and Non-Religious.

Questioning the secularization premise that ushered the notions of Western modernization, scholars of religion offer new explanations for the continuing presence of religion in the public sphere [3; 10; 13; 23]. They trace various pathways of modernity that lead to both contemporary religious and secular practices. It is argues that secularization and the urge to desecualrize are misguided interpretations [3]. Studies considered the different ways the religious practices entangle with the non-religious elements of modernity. Hefner explains this as defining a series of alternative modernities as different religions charge their own way to «maintain a coherent world-view and steadied social engagement while acknowledging the pluralism of the modern world» [12, p. 98]. These questions are not new as previous thinkers have already provided frameworks to understand religion's place in modernity.

A prominent interpretation comes from a postsecular framework, arguing that both religious and non-religious vestiges ferment simultaneously throughout history. Habermas¹ characterizes a post-secular consciousness as a «revision of a previously overconfidently secularist outlook, rather than a return of religion to a stage on which it had once been absent» [11, p. 547]. He argues that religious and non-religious themes have been in constant tensions that mutually shape public life. In a secular context, religious representations were never been absent and that the rise of pluralistic societies has driven religious and secular worldviews into competition for visibility in the public sphere. A post-secular society is a juncture where both religious and secular standpoints meet. With his expansive definition of religion, Habermas finds religion in every sphere of life, even in apparently secular and

mundane activities. He argues that when we limit our gaze of religious and non-religious aspects of life to being subjects of either religious reverence, break away from or returning back to religion, then we are bound to fail in capturing their simultaneity. A corollary to the non-adherence to this sequential frame is interpreting both the past and contemporary times as either not being «religious» correctly, not secularizing correctly or not desecularizing correctly; either not religious enough or not (de)secular enough. Hence, to judge the past and contemporary times as either belonging to categories presupposes a uni-directional dynamics of religion and the secular life.

II. Variants of Unbornisms in Visual Arts.

This work uses the Habermasian post-secular account on examining how fetal images reflect the participation of both religious and secular worldviews in the public sphere, reinforcing various directions of fetal discourses. Specifically, this work focuses on the dialogue of religious and secular views at the heart of artistic representation. As such, fetal images are seen as patchworks of both religious and non-religious themes that continue to unfurl through arts.

A common theme among these images is a goal is to frame the fetus and to propagate a specific imagination, interpretation and moral evaluation of the unborn. The arts is in a position to play not only an agenda-setting but also a frame-setting function. Separate ideas such as spirituality, humanity and femininity are integrated into broader visual structures, which are anchored through metaphors and imagery. Fetal representations can be structured by frames of specific discourses where religious and non-religious themes are put into a conversation, which can be dramatized, simplified, exaggerated along with many other possibilities.

When the fetus is represented, it takes an exclusive portrayal of its own, pushed forward by both religious and secular processes within art production itself. Fetal representations are framed in such a way that reinforces the unborn's personhood in both spiritual and logic-driven tendencies. The religious aspect manifests through the images' self-referential system, assuming the personhood of the fetus, which creates feedback loops and perpetuates a dogmatic claim. However the secular aspect shows as the representations generate an internal logic with a consistent interpretation and discourse. So while most images follow the artistic conventions of their time, they also «lead the dance» by creating different variants of unbornisms. Indeed, visual arts as the medium to convey the unborn reinforces a cultural «massaging» [15] that invites audiences to imagine specific images of the unborn and to legitimize these conceptions of the fetus.

The images presented in the succeeding sections treatise the religious and the secular, placing them in an intricate dialogue with each other. These fetal images can be seen as negotiations of a diversity of sacred and profane themes rather than as separate forces. This requires dismissing the shift from religion to secularism to desecularism. The images may even convey neither a theocracy nor a secular undertone. This complex rhetoric shows an evidence of post-secularism.

A. The Secular Kind of Religious: The Unborn under «Religious Reason»

a. Practically Sacred

It could be argued that fetal representations in the religious context maintain the relevance of beliefs to argue for fetal personhood. A post-secular consciousness, however, sees these images as having a «permanent coexistence of religious and secular convictions». In the following images, while the clear-cut religious fetal images portray the unborn with divinity, they do so under logical and pragmatic circumstances, resorting to the rationalistic, logical and coherent communicative processes. As Butler et al. [11, p. 61] put it, «reason is working in religious traditions, as well as in cultural enterprise and in science; and there is only one and the same human reason». For instance, a baby explicitly shown in the womb is the most common image of the unborn at least in the Judeo-Christian tradition [17]. The generative forms of fetal personhood are immediately linked to the divine and is central to the communicative force of the representation. But while the images recognize that «life» pervades in the womb in a religious mindset, this representation puts emphasis on the pregnant woman's multidimensional form «its fat, its femaleness, its fetus» [5, p. 148]. The images come with an understanding that this certain kind of «life» needs emphasis, beyond merely presenting a pregnant woman, which becomes the reasonable space for fetal personification. This exemplifies how «[r]eligious reasons depend on cognitive beliefs» [11, p. 62]. Christian images present the unborn (child and adult) within an internal logic conveying presence of a soul, let alone a divine one. Hence, it takes a logical argument that perceived pregnancy as a «divine» task, not just a typical social function.

Rationality is not totally dismissed because it operates within religion's logic. The divinity of the fetus and the rationality of giving birth to a God as a person (instead of just manifesting itself as divine) are employed to explain the world and to make sense of it. Both religious belief and logic are used and reconciled to have a theoretical framework with instructions for what is to believe. These two were used to develop specific strategies for explaining Christianity's doctrines goals. There is a certain logical discourse of reverence governs the imagination of a fetus and woman's pregnancy. These images challenge the abortion rhetoric that transcends from «the mainly religious/mystical to a medical/technical mode» [16]. As Fischer and Ville point out, «[t]his is not an erroneous interpretation from the artist but the reality felt at the time that the divine child was to be perfect from incarnation» [7, p. 2].



(1) Transparent virgins. Palendri chapel in Cyprus, 14th century.



(2) Virgin Mary in Pregnancy. Theodoros Parnasios (orthodox Christianity)



(3) 'Maria Gravidia' for images of pregnant Mary



(4) The Visitation



(5) La Virgen y Elizabeth



(6) Visitation of Mary and Elizabeth, c. 1460. Kremsmünster Abbey, Kremsmünster, Austria.



(7) The Virgin Weaving, Master of Erfurt, ca 1400



(8) Divine Intimacy by Rev. Gabriel of St Mary Magdalen, OCD, Baronius Press, (c) 1964



(9) Our Lady of 'Childbirth'



(10) Meeting of Elizabeth and the Theotokos - Szukaj

A less salient application of practicality is using the veils of «art» as a platform where a religious fetal representation applied beliefs within the bounds of reason. Visual arts allowed the assumption of fetal personhood to be contested more smoothly than it would have been in less sophisticated framing. Accepted as an art form, there is practicality in using visual images to put a belief forward. The images of the fetus were practically displayed with sophistication and even with reverence. Not only that that fetal personhood took its form, but it was also able to reasonably demand awe as it is an «art» form.



(11) The Visitation



(12) Icon of Saint Luke Writing the First Book of the Gospel of Luke, by the School of Nicosia (Cyprus)



(13) Visitation



(14) The Visitation, James B. Janknegt, 2007



(15) The Visitation, by Sereon Yemtzian, 1997

b. Argumentative Faith: Religious Discourses and Public Reason

For Habermas, there is an impression of a worldwide «resurgence of religion» (2009:61). The general rise of religiosity in recent years, however, it does not mean that this trend is universal but rather specific experiences of some societies. Religion did not disappear and came back because it did not decline in the first place. There is ample evidence showing that religious symbols provide people spaces which they relate themselves to the conditions of their existence as it solves the contradictions found in a secularized world [2]. In other words, religion has always been adapting to the changing world in its own way.

The rejection of religious revival is seen in Habermas' discussion on religion's place in the public sphere. For him, citizens of faith participate in public sphere wherein they experience «reconstruction of sacred truths that is

compelling for people of faith in the light of modern living conditions for which no alternatives any longer exist» [9, p. 17]. As such, at the peak of abortion issues, religious arguments are used to advance anti-abortion sentiments. However, Habermas warns that religious language must be presented in a way that is accessible to all, and that language which is accessible to all is the secular language, in order «to arrive at reasons that are more general than the ones in the religious language» [9, p. 114]. This accessibility is evident in the images of angels as representations of the aborted unborn convey the message of «life» inside the womb. The case of The Shrine of the Unborn at San Fernando Mission Cemetery depicts this scenario wherein the fetus are portrayed as angels. This gives a prominent place to the fetus as a person by being remembered for their own «life» inside the womb. What use was existing, one that touted the presence of life, if it is forgotten? The painstaking process of documenting the «lives» of the unborn is vying for recognition by displaying their names and length of «living».



Indeed, representing the unborn as angels does not necessarily translate to a «revival» of religion but rather its continued adaptation to the changing world. This adjustment is seen as the angelic fetal representations do not serve to edify the divinity of the fetus but rather to advance an argument. These fetal representations are negations of any claim on the non-personhood of the fetus through demonstrating the fetus' multifaceted character. Fetal representations here is sacred-centric but at the same time, argument-driving. While plea to emotions is the most obvious and common subtheme, it is achieved through practical and logical means. Whereas these images are captioned with an emotional bearing, they also come with reasonable justifications. These images do not only appeal to either the emotional or rational audience; its appeal is both logical and visceral. The visual representations are also appropriate for a personhood in crisis, for these images give voice to the «life» unheard of.

To reduce the artistic fetal images to an appeal to emotions obscures the complexity of the political style that firmly anchors on visual arguments. Images alone can be pathological, producing wildly mixed results from a religious perspective. For instance, the Shrine to the Unborn of San Fernando Mission Cemetery stands a nearly six feet high marble sculpture of Madonna and Child. While this is not a fetal image per se, it symbolizes reverence to the unborn. Many religious groups visit this shrine in support of anti-abortion policies using the arguments of anti-contraceptive theology. As practical as it is for consolidating fetal personhood efforts over common hurdles, the fetal images also embody a worldview, a philosophy that, for some, is as appealing as any argument ever managed to get down on paper. And it is a proposition of promises – the promise that life is saved by seeing the unborn as living; the promise that careful, clear thinking about the issue can occasionally touch progress; the promise of depth in plainness; and the promise that by turning away from other discourses, there can be a universal policy based on logic.



This representation reveals a departure from both secularism's rationalist forms of discourse and from desecularism's religious and moral discourses as practiced in debates and argumentation. Rather, this raises

emphasis on the crucial role that a diversity discourses play in identity politics. It foregrounds varied articulations of reason-giving and consensus requirements of representations. This adheres to Young's [24] «communicative democracy» that employs greeting, rhetoric, humor, testimonies, storytelling, and other sorts of communication. It invites recognition of the plurality of discourses and platforms. The images emphasized multiple sites of representation, each of which can host various forms of discourse that inform various form where identity politics take place.

B. The Religious Kind of Secular:

The images in this section use religion themes for primarily secular representations of the unborn. While they are purposed to depict the unborn under a non-religious consciousness, traces of religious themes and undertones are still evident. This is what Habermas means upon claiming that «religion is part of the genealogy of public reason» [6, p. 20]. Here, Habermas puts forward that modern and secular ideas of emancipation and liberation «developed in largely religious discourses in Europe» (ibid.). Hence, religion cannot be disengaged from the secular public reason. In line with this, the following images show the multifaceted way the fetus is delicate in both sacred and profane ways.



a. The Private Sphere

Moses (AKA Nucleus of Creation) shows how both religious and non-religious spheres engage in a reciprocal dialogue from a private belief towards the public sphere. This image uses the fetus as a way to criticize history from a personal perspective. The artist, Frida Kahlo, painted her direct visual and personal interpretation of a Sigmund Freud essay called, *Moses and Monotheism*. This artwork translates a hypothesis into a visual form theorizes—that Moses was not a Jew but in fact an Egyptian. The use of religious themes is personal choice that «originate from experiences in the “private sphere”» [13, p. 103], rather than determined by beliefs. Here, Luckmann [14] presented a parallel argument to Habermas such that what is understood as secularization is actually a «profound change in the “location” of religion» [11, p. 127]. This frame of understanding religion expands its territories beyond its traditional and institutional roles [11]. This «change in location» however are conventionally described as «secular» because they are seen as departure from meanings associated with specific religious traditions.

This image may be interpreted as a move towards the privatization of religion [23] where religion shifts to the realm of individual experiences and subjectivities. However, following Luckmann's «change of location», the artist's aspirations are articulated in a context where the sacred is not limited to specific religious traditions and to particular objects of veneration. Religion simply expanded its territory with the rise of the rational-scientific forces rather than disappearing, as how secularization would see it. So along with the notions of secularized bodies, where pregnancy is medicalized and population control emerges, a different variant of veneration is devoted to the fetus, different from divinity in the medieval times. It became possible then to see the fetus with reverence yet fragile or even artificial.

b. Sacredness of the Artificial

The socialization of nature and technology is another manner in which religion is present in the secular world.

Szerszynski explains this as «the ways in which a range of religious framings are involved in our ideas and dealings with nature and technology» [20, p. IX]. In Habermasian terms, this is yet another way in which religion manifests itself in a secular world. For example, the image *Deus Ex Machina* (god from the machine) is a paradoxical “machine-god” hosting a cloned fetus. This image emphasizes deity in the form of technology and the fetus as an emblem of an artificial being controlled by technology, a new breed of «god». The artist mentions that the image

presents the «artificial path of man's destiny towards a cold nihilistic future... [but] the fetus enclosed by a protective crystal shield hopes to offer a solution». The fetus is seen under a more realistic form in its fetal position and is viewed as helpless. This image highlights the religious facets of discourses about technology and to places an elevated significance to it.



Aupers [1] refers to this technology worship as «technoanimism», which demonstrates the subjective qualities to technology, the assumption that it has an independent will and can exercise power over the world, and its valorization as a sacred object that inspires both admiration and fear. Linking religious ideas to technology provides forms of enchantment, with emphasis on the «magical» qualities to modern technology. Technology has come to be seen as a «wonder», subject to «fascinations, charms, captivations, mystiques, trances, wizardry, sorcery and magic» [4, p. 19]. Reverence to the powers of technology, given the human limitation in knowledge, propels to the enchanting experience that technologies provide [Ibid.].

c. Unconventionally Sacred

A source of difficulty in pinning down the position of religion in a postsecular perspective is its indeterminacy in its discourse and in its postulates. Religion is suddenly character by an unpredictable style of rhetoric. It can promote both secular participation and demagoguery. It can maintain or oppose the religious status quo and argue against religious hegemony. For instance, the tension between conventional and non-conventional religion also manifest in terms of the flux of discourses presented in the images. A diversity of religious beliefs and traditions assert their presence in the public sphere in different ways. For instance, in the painting «Goddess of the Sacred Feminine», the femaleness of deity itself debates conventional religious beliefs, bringing both a conventional religion and unconventional belief come into play.



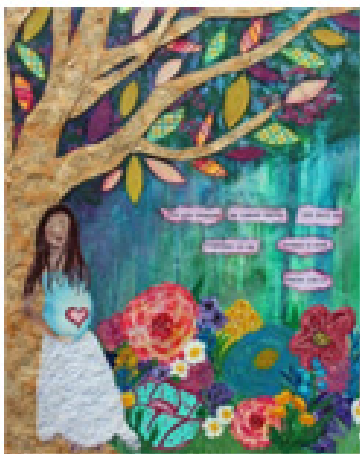
Yet, religious undertones are apparent as the fetus is represented caterpillar entering a cocoon in which «a new life enters the womb. Pure soul awaiting to be reborn» (Tori Bird Pope, n.d.). The colorful rainbow by the mother's feet represent the aura of life aura these colors meet. The artist made it clearer when she mentioned that the «[t] ruth of Gods [sic] love begins to sing out in hues of blues» (ibid.). Similarly, «Starseed» presents a fetus conceived of a couple, which signifies a non-conventional belief on co-pregnancy.



In another work, *Eternal Mother* (image 13), a fetus is represented as conceived of a «minified woman», which feminizes godhood and technology at the same time. The artist demonstrates a woman «assum[ing] a Christ-like stance on an invisible cross... Further down is a baby ready to come into this world, but what awaits it is a flower with a skull for a stigma». This paints the picture of an imminent breakdown of traditional religion (church). These images represent a merge of religious and unconventional religious vestiges to convey a message.

d. Popularly Religious

Another tension is visible in how fetal images render certain symbolisms in both religious and non-religious terms. On the one hand, these images have religious roots that have long existed, lingering in the background with their own doctrines laid bare in the public sphere. On the other hand, these images use secular symbolisms far from what is considered as clear-cut religious. An example of this is the heart figure in the womb of the woman in the work «Psalm 139». As one of the most popular Biblical passages, Psalm 139 is about the doctrine of the Christian God's omniscience, which relates to heart as a symbol of the «life» that God knows even before birth³. However, the overall theme does not have to do with any divinity per se. Although the theme of nature can be interpreted as divine, it is not straightforward.



III. The Post-Secular Patchwork of Perspectives: An Invitation to Converse

There's is no way to see religion without asking first how terms are defined and positioned within a particular framework. Religious is always already defined by certain viewpoints. This doesn't mean that religion is merely relative; rather, it is a subject bound to oscillate. What transpires from this work is that the fetal representations avoid a closure and instead invites a conversation for alternative perspectives, both on religion and secularism. This work observed that the fetal images recognize the contested rationalities underpinning the dynamics between

religion and the secular world. It also shows the Habermasian interpretations that those considered as religious and non-religious activities are not just benign and independent activities, but both are rather political and intertwined. The images convey a relational, not unidirectional connection with both religion and the secular world. By analyzing how fetal images using religious themes, postsecularism becomes much more visible.

The fetal images offered more than a discussion. With these images is the apparent tension among the discourses of religious, secular, conventional religion and its counter narrative discourse that never left the public sphere. Such tension of narratives has always happened as a contestation of religious interpretations. Seeing fetal representations that do not fit to rigid categories of religious, secularized or desecularized opens up the message of religion's complexity as a social force. The norms of producing, classifying, interpreting, and circulating within these images are discursive forces. This resonates with McLuhan's [15] famous catchphrase «the medium is the message». The medium – visual fetal representations – invite to discuss religion as part and parcel of secular institutions. Within the images are discourses with tensions on fetal personhood as a mixture of religious and political laid bare in the public sphere.

The images of the fetus convey, as words alone could not, the significance and inviolability of human life in the womb. However, the fetal representation is negotiated along the lines of religious and non-religious discourses, conditional, and contingent under the veils of art. It allows both the religious and non-religious elements to take part in the discussion on fetal personhood. Both religious and non-religious shades of the fetus form the dynamics and public dialogues of the fetal personhood. They served as semantic placeholders that capture a different idea of the unborn in both religious and non-religious terms. These images also involve multiple sorts of images to convey specific messages on the exceptionalism of the fetus. Fetal representations not only show the reality of the artist but more importantly the «currency» of its medium. Fetal personhood is a multifaceted story. Its realities are not captured by a singular narrative of a demagogue playing on the political sphere. However, the way narratives are presented is hierarchical. Finally, the images made the argument of fetal personhood concrete, accentuating the corporeality of the fetus and making it an embodied representation compared to mere linguistics rhetoric.

Notes:

1 Zwischen Naturalismus und Religion.

2 Especially in the images that depict The Visitation preceding the Christian Christmas story. Mary and Elizabeth contain in their wombs adult persons. This connects the adults with God (or with Advent) through art.

3 Verse 5 clearly depicts this doctrine with the line “Thou hast beset me behind and before, and laid thine hand upon me” (King James Version, 1611).

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ЖЕНЩИНЫ И РЕЛИГИЯ: СПЕЦИФИКА В УСЛОВИЯХ ВОЕННОГО КОНФЛИКТА (НА ПРИМЕРЕ ВЕЛИКОЙ ОТЕЧЕСТВЕННОЙ ВОЙНЫ)

Аннотация: В настоящее время вопросы отношения русской православной церкви к женщинам, их правам и обязанностям в отношении общества и государства, часто оказываются предметом дискуссий. В статье рассматривается Великая Отечественная война, как время, в которое во многом благодаря участию и подвижничеству женщин, как активной социальной группы, деятельность церкви, ее авторитет и значение в жизни общества, была восстановлена.

Ключевые слова: женщины, религия, Великая Отечественная война.

Обращение к изучению Великой Отечественной войны, как одного из знаковых событий в истории XX века, сохраняет свою актуальность в наши дни, особенно в вопросах роли и участия женщин в войне. Исследователи обращают внимание на ратные и трудовые подвиги, совершаемые женщинами в эти трудные годы. Одним из направлений исследований становится изучение роли женщин в процессе «реабилитации» религии в сложный для истории страны период, поскольку лозунг «Все для фронта, все для Победы!» касался, несомненно, не только той деятельности, которую выполняли женщины, взяв оружие в руки или заменив мужчин в поле и у станков. Большая работа вершилась женщинами в «свободное от работы время», когда накормив детей, они занимались тем, что собирали посылки на фронт, участвовали в восстановительной и благотворительной деятельности. Женщины, оказались не только хранительницами семейного очага (с точки зрения традиционного прочтения), но и хранительницами, трансляторами духовных ценностей, моральных норм, в том числе и религиозных. Отмечая, что с началом войны прекратилась антирелигиозная пропаганда и «Русская православная церковь была реабилитирована в качестве символа непрерывности русской традиции, а также в качестве признания ее роли в укреплении патриотизма верующих» [1, с. 73], ученые обращаются к изучению таких вопросов как роль женщин в восстановлении деятельности православных приходов, религиозность женщин, подвижничество служение монахинь в годы Великой Отечественной войны (см. напр., [2, 3, 4] и др.).

Рязанова С. В. изучая феномен женской религиозности подчеркивает: «женщины-верующие могут рассматриваться как единая группа на том основании, что на них влияют общие социально-экономические, политические и культурно-исторические предпосылки социального бытия. Другими словами, применительно к российской ситуации следует говорить о некоем наборе стереотипов мышления и поведения прихожанок, который в равной степени может быть отнесен к представительницам почти всех религиозных групп» [5, с.25]. Это определение женщин-верующих представляется нам вполне приемлемым при обращении к изучению деятельности женщин в условиях поликонфессиональности регионов Советского государства. Вопрос о том, что женщины более религиозны, чем мужчины, имеет свою историю в социально-гуманитарном знании. Как писал И. Бахофен, это объясняется тем, что, большей физической силе мужчины женщина противопоставляет сильнейшее влияние ее религиозности, принципу силы – принцип мира, кровавой вражде – примирение, ненависти – любовь. Внутренняя связь гинекократии с религиозным характером женщины открывается во многих частных явлениях [6].

Представление о женщине-матери, женщине, молящейся за сыновей, мужа, отца, ушедших на войну, очень глубоко укоренено в русской религиозно-философской традиции, что нашло отражение в трудах мыслителей Серебряного века. Сущность женского начала постигалась ими в осмыслении различий отцовства